

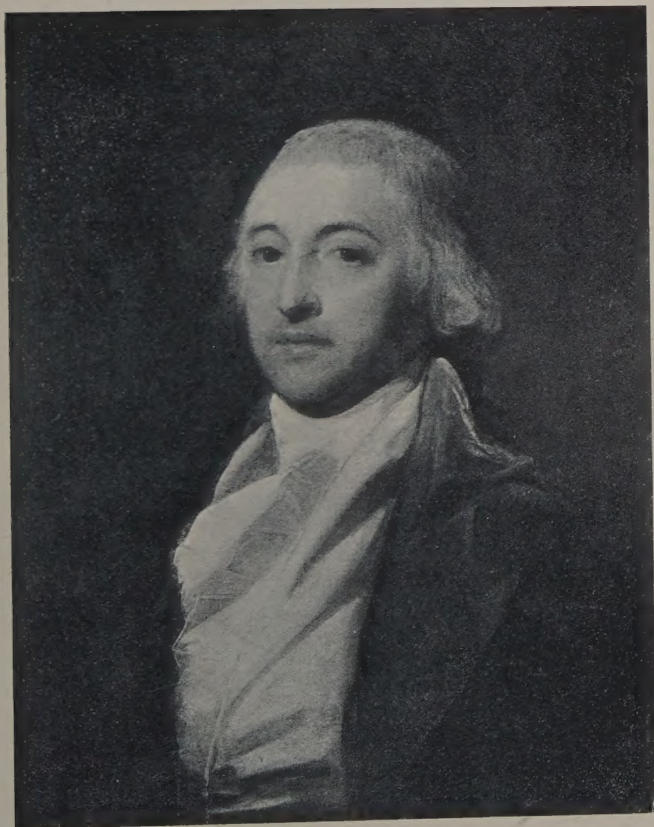
Bulletin of the Rhode Island School of Design

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PORTRAIT OF JOHN ANTHONY

by Gilbert Stuart

Jesse Metcalf Fund and Museum Appropriation, 1928

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PORTRAIT OF JOHN ANTHONY

By GILBERT STUART

ON an iron fence beside one of the busy walks across Boston Common hangs a bronze tablet marking the location of the grave of Gilbert Stuart. Thousands pass it by daily, who hardly glance at the tablet or are curious as to why it is there. But many of the same thousands throng the Boston Museum of Fine Arts to see and enjoy its attractions, not the least of which is the superb representation of Stuart's work. There will be found not only his well-known portraits of George and Martha Washington, but those of many of the individuals of the old Boston families. The wealth of portraits in the Museum is but a part of the richness in Stuart's work which is both in public and private collections; and these are cherished possessions, passed on in the families with pride and joy.

But Boston is not unique in the possession of Stuart material, for both Philadelphia and New York have much to attract and interest the lover of Stuart's work.

In our own State of Rhode Island there is the birthplace of the artist, a place of pilgrimage to many. In Newport and Providence are examples of Stuart's portraits in private possession; while the Redwood Library in Newport and the Rhode Island School of Design add still other precious examples of the artist's genius.

Already in these pages the account has been given (Bulletin, Vol. X, July 1922, p. 22) of the Jonathan Mason portrait of Washington by Stuart. And now in addition to important loans of work by this master of the brush, comes the purchase for the permanent collections of his portrait of John Anthony of North Carolina.

Stuart found his subjects among the landed aristocracy and the men and women of affairs of his day. So it is natural to find John Anthony a man of family. The Anthony line goes back to William Anthony who in the 16th century was "Graver of the Royal Mint and Master of the Scales" through the reigns of Edward VI,

Mary and Elizabeth. His grandson was Dr. Francis Anthony, a noted physician and chemist. It was another member of the family who came over in 1634 in the ship *Hercules* and settled in Portsmouth, R. I. His grandson William was Captain and Deputy Governor of Rhode Island from 1709 to 1717. He further gained distinction by marrying Mary Coggeshall, granddaughter of John Coggeshall who occupied such a prominent place in the early history of Providence Plantations.

The subject of our portrait comes along another line through John Anthony, who married the daughter of John Albro on October 20, 1715. One of their children was Colonel John Anthony of Philadelphia (1732-1814) and their son was the man under discussion. He was born about 1756 and died in 1812. He married Elizabeth, daughter of Colonel Whitmel Hill of Martin County, North Carolina, about 1785, and spent his life in that county. His will is on file in Halifax county-seat.

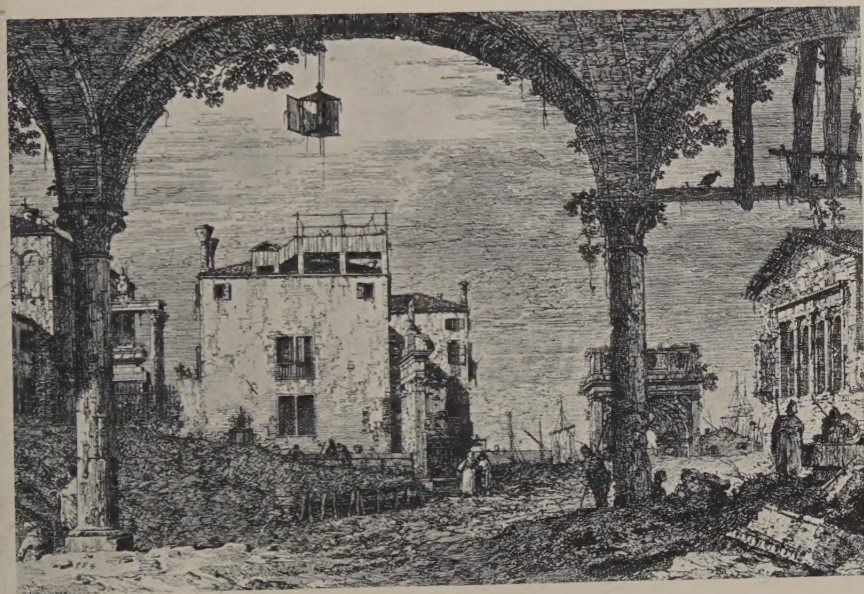
The most interesting biographical fact is reserved for the last, for John Anthony's aunt, Susan Heffeman, married Gilbert Stuart of Perthshire, Scotland, who moved to Kingston; so John Anthony and Gilbert Stuart, the painter, were cousins.*

Biographical details have their place in making more interesting the personality of the subject of a portrait-painting. But of themselves they do not make it a work of art. That is the task or pleasure, as the case may be, of the artist. In the present instance the sympathetic treatment, the beautiful handling of flesh and dress, prove that we are here dealing with Stuart at his best.

Stuart as an artist and a technician stands as perhaps the greatest American portrait painter not excluding Sargent. He had his own technique and was especially happy in his use of glazes.

If the document printed by James Bogle, also a portrait painter, is true, we have Gilbert Stuart's own account of how he worked. He tells us the list of colors on the palette

*(These biographical notes were compiled by Stuart Hill.)



PORCH WITH A LANTERN

Designed and Etched by Antonio Canale

Gift of Mrs. Murray S. Danforth, 1928

he used. He describes the handling of the brush, he advises the careful modelling of the head. Said he "Until the head be forged out, and the character and drawing be correct, be not too solicitous about beauty of effect." He advocated the avoidance of parallel lines in the composition, preferring short curved ones, and he laid emphasis on the great part that glazes may play in a portrait.

Small wonder it is then, that Stuart's superior technique, and his allowance for the wear and changes of time, gave so many of his portraits qualities which preserved them excellently to the present time. The combination of these qualities with his ability to sum up and portray character, especially when a sitter appealed to him, has given his work a distinction considerably above any of the painters in America of his day, nor has it been equalled since.

L. E. R.

To raise portraiture to the level where it is Art, is the most difficult task a painter can undertake—*Theophile Gauthier*.

THE ETCHINGS OF CANALETTO

WITH the splendor of a setting sun, 18th century Venice was the most magnificently prodigal and gay of cities. With its heritage of sumptuous palaces and its crowded hives of poverty, it was a city of glamorous chiaroscuro, an enchanted city, afloat on the sea, rising delicately tinted from the pale green water of its canals, and it waked to its proper destiny when the masked revellers of carnival laughed and sang and jostled one another in its narrow alleys. Never were festivals more numerous or magnificent than in the days of the city's decadence. Hiding its declining glories under a showy mantle, Venice welcomed every opportunity to declare itself *en fete*, to close its shops, ring its church bells, drape its ancient palaces with damask and tapestries, and proclaim universal holiday.

In the humid summer or languorous autumn, when the theatres and amusement halls offered little refreshment to jaded spirits, the light-hearted populace flocked to the country. The poorer folk would

satisfy themselves with a day on the Lido sands or a boat trip to Mestre or Campalto. The rich would embark with a merry party of friends upon a luxurious private barge and journey lesiurely up the Brenta, or like Goldoni, travel from Pavia to Chioggia.

If we so wish, we may go on a *villeggiatura*, or country excursion, with an 18th century Venetian of rare discernment. We may clothe our imaginations with the environment of a vanished Venice by looking at the etchings of Canaletto. We may visit Padua and Dolo and Mestre, make little sorties into the surrounding country and come home to the crowded life of the Piazzetta.

Mrs. Murray S. Danforth has recently presented to the Rhode Island School of Design a very beautiful and rare book containing the complete etched work of Antonio Canale, called Canaletto. As a prolific painter of serene, carefully executed landscapes, Canaletto has long been recognized as an outstanding member of the little group who held to a refined elegance amid the grandiose pomposity that ramped over Venetian painting after the influence of the great masters had waned. Probably no artist was ever more loyal to his native town, for Venice, with its varied architecture, Byzantine, Romanesque and Renaissance, was the constant theme of his pictures. More surely than Calais on the heart of Queen Mary must Venice have been engraved on Canaletto's heart. It is only in recent years that his etchings have been appreciated, for they are not showy nor numerous. Latterly, connoisseurs have come to realize their clarity and sureness, their quiet truthfulness and technical soundness, with the result that the etchings are now highly prized.

While Canaletto, unlike many of his contemporaries, was a stay-at-home and spent nearly all his days in Venice, his paintings are included in the collections of all the great art galleries of Europe. England is especially rich in his canvases. This is due to the fact that the British consul at Venice from 1752 to 1790, Joseph Smith, bought every painting of Canaletto's he could lay

hands on. He was regarded as a connoisseur and Mycenae, and his patronage rather flattered the artist until the latter learned that his pictures were being sent to England at a very generous profit for Mr. Smith. During the period of patronage, Canaletto dedicated a series of etchings to "the most illustrious Joseph Smith, Consul of his Britannic Majesty to the Most Serene Venetian Republic, as a sign of homage and esteem." He described the etchings as "views, some taken from nature, some invented." Those taken from nature are scenes of Venice or its environs; those "invented," are imaginary blends of Venetian landscape and memories of a youthful trip to Rome when he learned to appreciate the picturesque and romantic qualities of crumbling ruins.

It is these views made for the British consul, together with all the other known etchings by Canaletto, that are now added, through Mrs. Danforth's generosity, to the museum's print collection. As his etchings were an artistic excursion from his main purpose of painting, so in their subject matter he turned for the moment from the architectural glories of his native city to the environing towns and countrysides. In an etching of serene beauty he depicted the square tower that in his day was a familiar landmark at Malghera on the mainland. The tower is lit by the mellow light of a low sun, and a delicate breeze is crëping the surface of the water. The crisp unerring lines of the burin have captured for us the lovely peace, the delicious limpid air which the fishermen in their little boats are enjoying, and have caught for all time the spirit of an hour "quiet as a nun breathless with adoration." He takes us on to Mestre, with a canal cutting its heart, where all is energy and life. We may travel with him up the river Brenta to Padua, stopping to visit Dolo with its lock. He has left us three large etchings of this picturesque little town. In one, we see the pleasure barge of a patrician, crowded with guests. The two great plates devoted to Padua, placed end to end, form one vast panorama of the Prato della Valle, that immense *campo* now

contracted to the Piazza Vittorio Emanuele Secondo. The wide open space is criss-crossed with paths traversed by many people in vehicles, on horseback and afoot, the majority *en route* toward the clustered domes of S. Giustina. The foreground is animated with peasants, nobles, priests, carts and dogs.

In some of his smaller plates he forsakes towns altogether and leads us over arduous country roads interrupted continually by gulleys and steep ravines over which are thrown the most precarious-looking wooden bridges. He shows us the little wayside shrines, even the gibbet and torture wheel purposely placed by the roadway as a threat for the lawless.

In Venice itself, Canaletto's favorite haunt seems to have been the vicinity of St. Mark's. In one of his smaller etchings he shows the Piazzetta thronged with people listening to a government edict delivered from the *piera del bando* beside the Ducal Palace; in another, the Old Library with a crowd gathered at the foot of the column of St. Theodore watching a puppet show; in still another, the Procurazie and the Church of S. Geminiano seen across the Piazza, which is dotted with the parasols of venders' booths.

Some of the etchings, as he frankly informs us, are scenes of his own invention. Ruins already in the clutch of nature's green fingers touch walls with modern buildings; insinuating waterways cluttered with small boats enliven the towns; forsaken tombs and picturesque litter are in-

evitable ingredients of these romantic landscapes his imagination has synthesized from blurred memory-images of actual scenes. The *Porch with a Lantern* reproduced on page 27 is a superb plate. Through the wide arches may be seen decayed palaces and the tomb of a bishop; at the extreme right, a dilapidated church; and half buried in the sand near the sea, a triumphal arch. In the shadowy foreground, soldiers in Levantine costume, lounge amid slabs of broken entablatures. The "tooth of Time" bites deep, but the sun is shining pleasantly, a fishwife chats with an acquaintance as she stops to barter, and a woman hangs a cloth over the wall of a balcony. It is the gracious blend of optimism and gentle melancholy that charms the fancy, and the crystalline precision of their execution that compels the admiration of all who gaze with truly open eyes upon the etchings of Canaletto.

M. A. B.

COPTIC TEXTILES

THERE are two kinds of objects which might easily be overlooked by the superficial student of history, if their condition when found is taken into account; but if they are properly valued, they open up endless avenues of research and interest. These are potsherds and fragments of cloth. For when the potsherds are gathered and put together we often have vases more or less complete, which delight with their shapes or their decoration. In the case of the fragments of cloth, hardly recognizable often when first found, these,



TAPESTRY-WOVEN BAND IN COLORED WOOLS AND UNDYED LINEN

Coptic, 4th-5th century
Gift of George D. Pratt, 1927

when properly cleansed, help us to reconstruct the story of early weaving, of dress, and of the dyeing of former days. From the historical point of view they assist in completing the picture of the civilization which produced them. While from the artistic side, especially from that of design

years, largely the gift of Mrs. Jesse H. Metcalf, but during the past year seven choice examples were added to the collections by Mr. George D. Pratt of New York, thus materially strengthening the representation of this interesting class of material in the Museum.

The pieces in the recent gift are examples of tapestry-weaving on narrow looms, which were decorative elements on the tunics, togas, and cloaks that were worn by the Copts, and were parts of borders or panels let into the linen garment. These pieces are rich in pattern and bright in color. The patterns range in date from the fourth to the seventh century, and are made in wool on a linen warp. The colors used are green, red, dark green, black, light and dark brown, orange, blue and yellow. The patterns naturally vary greatly, but they are in round or rectangular panels or borders. The motives introduced include human figures, flowers, fruit, animals, leaves and vines, and geometrical bands.

One of the pieces is an example of block printing in red and black on yellowish ground. Here a combination of conventional flowers, interlacing lines and meandering vines repeats the usual patterns.

The Copts were the first Christians in Egypt. They are undoubtedly the descendants of the ancient Egyptians, intermixed with Greeks, Nubians and others. In former ages they were much more numerous in the Nile valley than at present, as is shown by the ruins of large and important monasteries and large cemeteries.

Up to the third century the old Egyptian custom of mummification was followed; then it changed and the practice was of interment, without mummification, in the clothes which the people had been wearing in their life-time.

Coptic textiles offer many puzzles to the investigator. That they came from Egypt is certain, but it is not altogether easy to determine the site from which they came. The old necropolis at Akhmin to be sure, has yielded many pieces, but the same is true of Antinöe and other sites. Whether they were of local manufacture or made



WOOL AND LINEN BAND
IN TAPESTRY WEAVE
Coptic, 7th century
Gift of George D. Pratt, 1927

and color, they offer a fascinating and valuable study.

This is especially true of Coptic textiles which have been found at several sites in Egypt, notably at Akhmin. The Museum has had a fine collection of these for some

perhaps at Thebes or Alexandria is again an open question. The scholars generally agree on the natural division of Coptic weavings into a number of periods, each characterized by certain types of design or color. To what extent these periods overlap is not easy to say. All perhaps that need be said is that examples are found occasionally in which the overlapping does take place.

Mention has been made of Akhmin. This

Coptic periods covered by the new additions, there were intimate trade relations between Egypt, particularly Alexandria, and the Far East, notably India and China. Already in the Ptolemaic period, antedating the Coptic times, there was use of fine woolen yarns which were almost certainly imported from India. The linen-weaving was of course, a continuation of the industry which had been the chief one of Egypt for several thousand years.



PLACE DE LA CONCORDE

by J. F. Raffaelli

Gift of Colonel Webster Knight, 1928

was the principal centre of the linen industry of ancient Egypt, so it was natural that the interest in weaving should continue into Coptic times. This city in Greek times was called Panopolis, at which time it was famous for its weaves.

The only reason for suggesting Akhmin as the possible source of the pieces in the gift of Mr. Pratt is the importance of the city throughout long centuries of the weaving industry, and the cemeteries there which have yielded so many fine pieces.

It is interesting to note that, in the

"PLACE DE LA CONCORDE"

By J. F. RAFFAELLI

FEW cities have been as inspiring to artists as Paris, and few have surpassed her as the subject of loving representation in art or literature. One need not make a long list to show this, but in the case of art one naturally thinks of Meryon with his matchless etchings, and in more modern times of Sisley, Pissarro, Utrillo, and especially of Raffaelli. He rather more than some of the others strove

to interpret the Parisian atmosphere and especially the life of the people. There was none of the keenly satirical element in his work which marks so strongly that of Daumier and Gavarni. But his work will live for other qualities and other elements of interpretative genius. For that reason particular interest is centered in a fine example of Raffaelli's painting which has recently been given to the Museum by Colonel Webster Knight. It is entitled "Place de la Concorde, Paris," and is indeed an epic interpretation of a square which means more to the Frenchman than almost any other spot in Paris. One has but to stop for an instant on some quiet spot in its everchanging and moving panorama, and look about him, to realize this. The artist has represented it as it was in his day, as is natural, just as interesting and as full of color, although the automobile and the bus had not yet put in their appearance. There is the same architecture about you, the same vivacity and enjoyment of life which does not change in the succeeding generations of Frenchmen. Over it all is the soft, pale bluish atmosphere bathing the busy square which visitors know so well.

Raffaelli's work falls naturally into two groups. His earlier study was of the types living in Paris or in the suburbs. It was not in the least an interest in the well-to-do, but especially in those on whom Fortune had not smiled. It was a kindly, sympathetic treatment of these types, but painted more for the individual than the setting. In this work he painted his studies in either a day or night setting. His period of later painting, to which the new acquisition belongs, finds him more sensitive to the city of Paris itself, expressing himself in those studies of the Seine and its bridges, the Cité with its cathedral, or such other characteristic places in the vicinity of the "Place de la Concorde," as represent him at his best.

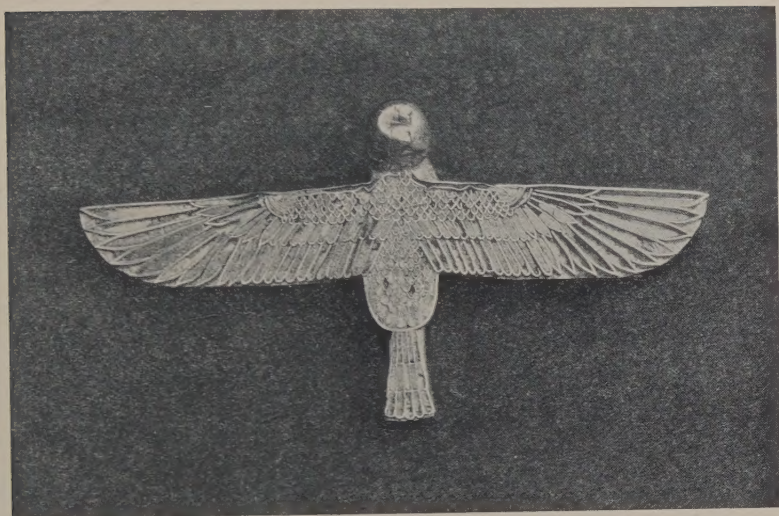
The especial interest of the artist of his day was an analysis of light. Raffaelli had a like interest, but he achieved his results along well established lines, and not along those preferred by the Impressionists. His

was a happy combination of faithful representation, and the successful expression of the intangible spirit of Paris which has rendered his work so satisfying.

AN EGYPTIAN SOUL 3,300 YEARS OLD

THE latest addition to the group of jewelry given by Ostby and Barton in memory of Mr. Engelhart C. Ostby, is a pectoral ornament from the land of the Nile, which is a *ba*-bird or representation of the soul. This fine example of Egyptian jewelry is of gold, with cloisons of gold marking the details of the back and wings, and originally filled with glass paste, a considerable part of which is still in place. The piece dates from the Eighteenth Dynasty, and so is about thirty-three hundred years old.

A consideration of the design shows a representation of a falcon with spread wings and the head of a person. It takes us into the intimate phases of Egyptian thought, for the dweller on the Nile was most careful to prepare for his after-life. He found in his study of his own individuality a series of features which assumed definite reality in his mind, such as his mental power, his name, body, shadow, ghostly double and soul. The last two received great consideration. For the ghostly double or *ka*, as it was called, mastabas were built and tombs were cut, for the body and *ka* to live in; the body itself was mummified to be kept for as long a time as possible, to be the actual and original home of the *ka*; the walls of the tombs were carved in colored reliefs with scenes from daily life or from after-life, to make the place habitable for the double; statues were carved in verisimilitude of the person when alive, so that the *ka* would have a substitute for the body in case it did not withstand the ravages of time; and funerary offerings of food and flowers were also placed in the tomb to please the *ka* and make him or her more happy with their lot. The sands of the Western desert have preserved in their dry enfolding masses much, perhaps most, of these preparations for the *ka*; so that our



GOLD PECTORAL ORNAMENT

Egyptian, 18th Dynasty

Gift of Ostby and Barton Company, 1928
 In memory of Englehardt Cornelius Ostby

picture of life in the ancient land of Amon-Ra and the religious thinking of its people is singularly complete.

Quite as interesting to the Egyptian of old, was his *ba* or soul. The English word *soul* perhaps comes nearest to what was originally intended, and there was also the intention to state it as the intelligence or breath. Intangible but ever present in life, it fascinated the Egyptian, as it has been of vital concern to the rest of the world ever since. Its ancient form according to the belief of former days was that of a human-headed bird which came into being at the death of the individual, flew away to the land of the blest, to long there for a return to the *ka* and the body, and perchance to return from time to time as opportunity permitted. One of the wishes to the deceased was that "his soul might rejoin his body at his will."

In sculpture in stone the *ba* had human arms and hands, when in the form of pectoral ornaments these are not present. The touching appeal of Egyptian thought is perhaps revealed in the sarcophagus in the Cairo Museum (Room F. Case A. No. 667) where is represented the *ba* in the proper

conventional form, sitting beside the representation of the body on the cover, with folded wings and its hands lovingly placed to see if by chance there was not a breath of life left in the body.

Picture if you will a net-work breast-plate or apron of beads, perhaps of gold and semi-precious stones such as amethyst, or carnelian, sard, or lapis-lazuli, interspersed at the proper places with amulets and charms, each made in a conventional form and for a definite purpose. At the top of such a gorgeous ornament, deep with religious protective meaning, is fastened by linen threads passing through the rings at the back our pectoral ornament representing the *ba* or soul. It might not be amiss to note that the wings are spread as in motion and also as protection over the mummy and the little face looked up steadily and hopefully at the still features of the departed. It is rich in color, its lines of cloisonné of shining gold, its glass paste of that heavenly blue so characteristic of the Eighteenth Dynasty. Thus you have the setting of the ornament and its religious significance.

The temptation is great to let the im-

agination play as to the position in society of the owner, of the part he or she played in the gorgeous court of Thebes of the day, for we are dealing with the magical names of Thothmes, Hatshepsut, Amenhotep, Ikhnaton, yes, and even Tutankhamon, whose gorgeous funereal equipment so recently dazzled the eyes of the world and made it gasp. Such an adventure is legitimate but hardly conclusive, save to place the object in its proper setting and period. One might say that the *ba*-bird was probably made prior to 1375 B. C., which date marks the accession to the throne of the Pharaohs of Ikhnaton, for it is true to the conventional religious type of the earlier days, and bears not a hint of the startling innovations so much in evidence in Egyptian work after the date noted.

The Egyptian goldsmith of the period was a master-craftsman. For over three thousand years his ancestors had been acquiring technical skill. For the same period those in charge of Egyptian types has been crystallizing the types of design to be used. It remained only for him to reinterpret these types in his own way, and the Eighteenth Dynasty is one of the three great periods of jewelry production when this was done. The piece of gold-work so recently acquired by the museum is an excellent example of the superb work which was produced, where loving and skilled hands have wrought the gold and melted the glass paste, with such success.

The representation of the soul is not at present a subject which jewelers choose as a design; but there is a lesson which the gold *ba*-bird illustrates, namely; that something more than mere technical skill may be achieved, something of the hopes and aspirations of the race, something at the same time individual and national. This is an ideal to strive for, and when it is secured the result is seen in the greater work of art, the greater evidence of a jeweler's skill, and the more appealing individuality.

L. E. R.

Studios let us sit, and hold high converse with the mighty dead.—*Thompson*.

THE ANNUAL COSTUME PARTY

THE Costume Party, now an annual event in the School, gives an opportunity to the students to apply their knowledge and skill on a broad scale in historical research, in scenery and costumes, in design and color. It is a joint effort of the various Departments, in which fully one-half of the School takes part. This year the Student Board of Governors furnished the organization and committee chairmen, Mr. L. E. Rowe wrote the story, and Miss Jessie L. Burbank, head of the Decorative Design Department, and Mr. Dana P. Vaughan directed the decoration and costumes. Miss Marian Tyler had charge of the feature dancing.

The subject of the party, "A Dream of Old Peru," proved to be not only novel but decidedly dramatic. In the square of a Spanish-American village appeared a party of tourists, strangely incongruous in costume and manner. In their noonday siesta at the foot of an ancient altar, the past arose before them in a dream—a tryst of two Inca lovers, a sacrificial ceremony and a thrilling rescue. The dream faded, and the tourists awoke to find themselves in the midst of a South American fiesta.

Here for an evening we were transported to another world, to the stillness and romance of night in the jungle, the awesome rites of the mysterious Incas, the swirl and glare of a Spanish town—all conjured into life by these young artists, their instructors and friends through the magic of their imagination and their skill.

THE LIBRARY

Among the acquisitions by gift or purchase to the Library, from March first to June first, are the following books:

Abbot, Edith R.—Great painters. 1927.

Birch, G. H.—London churches of the XVIIth and XVIIIth centuries. 1896.

Caskey, Lacey D.—Catalogue of Greek and Roman sculpture. 1925.

Claudel, Judith—Rodin, the man and his art. 1917.

Cortissoz, Royal—John LaFarge. 1926.
 Dan, Horace—Architecture and furni-
 ture of England. 1897.

Edgell, G. H.—American architecture of
 today. 1928.

Eisler, Max—Josef Israels. 1924.

Flemming, Ernst—Encyclopaedia of
 textiles. n. d.

Gary, E. H., col.—Gary Collection. 1928.

Greeley, W. R.—Essence of architec-
 ture. 1927.

Gröber, Karl — Kinder-Spielzeug aus
 alter Zeit. 1928.

Hobson, R. L.—Chinese art. 1927.

Johnson, Borough—Technique of pencil
 drawing. 1927.

Johnson, F. P.—Lysippos. 1927.

Knittle, Rhea Mansfield—Early Ameri-
 can glass. 1927.

Longnon, Henri and Huard, Francis Wil-
 son—French provincial furniture. 1927.

Marfels, Carl, col.—Marfels collection.
 n. d.

Poley, A. F. E.—St. Paul's cathedral,
 London. 1927.

Raymond, Alexandre—Faience decora-
 tives de la vieille Turquie. n. d.

Réal, Daniel—Tissus Espagnols et Por-
 tugais. n. d.

Romanoff, N.—V. Falileeff. n. d.

Séguy, E. A.—Suggestions pour étoffes
 et tapis. n. d.

Senff, C. H., col.—Important paintings
 of old and modern masters. 1928.

Svenson, Carl Lars—Art of lettering.
 1924.

Tipping, H. A.—English homes. Period
 4, v. 2, 1699-1736. 1928.

Vacquier, J.—Anciens chateaux de
 France. v. 9. 1928.

Vis, Eelco M. and Geus, Commer de—
 Althollandische Fliesen. 1926.

Weinberg, Louis—Color in everyday
 life. 1927.

Wilm, Hubert—Gotische Charakterkopfe
 1925.

Yamanaka and Co.—Portfolio of illu-
 strations of Japanese costume, showing
 "No" dancers. 1928.

.....—Artibus Asiae. v. 1, 2.

.....—Décoration Égée. n.d.

.....—Soieries Marocaines.
 n. d. M. S. P.

STATISTICS

FOR THE YEAR 1927-28

Age of Institution, 50 years

School

Total registration, 1839

Day Classes, 390

Evening Classes, 951

Saturday Classes, 498

States represented, 13

Number of Teachers, 89

Diplomas, 59

Certificates, 63

Museum

Total attendance, 49,321

Attendance from public schools with guid-
 ance, 2,822

Number of additions, 299

Special exhibitions held, 18

Library

Total attendance, 7,352

Volumes added, 321

Post cards added, 0

Lantern slides added, 110

Reproductions added, 0

Volumes circulated, 4,747

Reproductions circulated, 9,290

Periodicals circulated, 199

Membership

Number of honorary members, 1

Number of life members, 63

Number of governing members, 190

Number of annual members, 662

*Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

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Term expiring 1932	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1931	Mrs. GUSTAV RADEKE, JESSE H. METCALF
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Term expiring 1929	Miss MARGARET SHOVE MORRISS, G. ALDER BLUMER, M. D.

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Annual Members who pay annual dues of \$3.00

ADMISSIONS

HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 6,857 volumes, 17,351 mounted photographs and reproductions, 5,208 lantern slides, and about 4,805 postcards. During the months of June, July and August the library is closed.